

IN THE NEW YORK THEATRES

By EMORY B. CALVERT

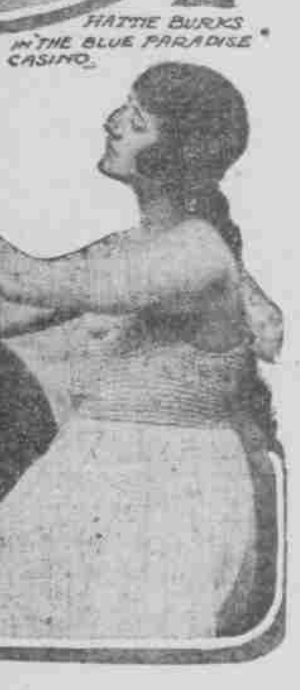
SHELLEY HULL AND PHILIP FOSTER IN "THE CINDERELLA MAN" HUGHSON THEATRE.



WANDA LYON IN "ROBINSON CRUSOE JR" WINTER GARDEN.

MAY THOMPSON IN "KATINKA" LIRIC.

HATTIE BURKS IN "THE BLUE PARADISE CASINO."



One Act Play to be Popular This Season; "Million Dollar Dolls" Burlesque.

NEW YORK, April 29.—Casting a long look forward, I can say without hesitation that the one-act play is going to be popular in the theatrical season of 1916-1917.

Perhaps the movies have given us a taste for more action and more variety, perhaps vaudeville managers find the clever short farce or real 20-minute tragedy is a better competitor of the feature film than trained dogs or blackfaces.

At any rate it is competently estimated that 125 high-class one-act

plays will find their way to the American stage next winter and this number will be greatly increased if the experience of the first few months of the season encourages broadening the field.

One-act plays are much better than they ever were before. This, both from the view of the cultivated theatergoer (commonly called "high-brow") and the man who doesn't care if he forgets everything he has seen and heard as soon as he leaves the theater.

The Things That Were. Slapstick and lurid melodramas are back numbers (that kind of work is left to the film now); also, risqué farces and boulevard revelations are no longer welcome—no manager wants to offend any class. Cleverness in comedy and real deep human feeling in tragedy are the desiderata. Anything new is received with open arms. I mean things fantastic or Oriental or in some way out of the common cut of stage atmosphere. Pantomime gets by once in a while, but has to be very good. It's another thing left to the movies.

Playslets to be good to judge by the enormous deluge of manuscripts which floods New York managers' offices, coming from ambitious writers north, east, south and west.

A bold statistician makes the statement that an unselected short play reaches Broadway every 24 hours. Contrary to impression, they are all read with interest—the interest of the old prospector who doesn't find the slint of gold often, but pursues it relentlessly just the same. Few of the offerings have merit.

Charles Felcky. The Hungarian vaudeville expert is working on several playslets which will start over the Keith and Orpheum circuits in July and August with well known players in the principal roles. We are promised Rudyard Kipling's "The Man Who Was," Frances Nordstrom's "The Cat and the Kitten," and "Knocking on the Door."

Molbrook Ellen. who directed the Princess when it had a policy of playslets two years ago, will produce more one act plays. It is understood, in the new theater he is now building, M. Sacha Guitry, of the Grand Guignol, will come to America in the autumn. Little is known about his plans.

The best work in the short play line seen this winter has been the performances of the Washington Square Players in the Bandbox Theater, with the talent mostly amateur.

"The Million Dollar Dolls." have appeared at the Columbia theater, seventh heaven of burlesque, and presented "The Hotel de Gink."

In a lively way the scenes shifted from a fashionable summer hotel to a young ladies' seminary, where the students were to be observed in athletic and scholastic life, dressed in costumes in which traditional boarding-school garb made some slight concessions to the necessities of burlesque. However, there was no violence.

In the cast were Lew Hilton, Lester Allen, Ira Francis St. Clair, Grant Gibson, Elsie Meadows, Adele Renny and Bob Fern.

Maudie Adams in New Play. Old folk and children, take notice. On or about next Christmas Maudie Adams will appear here in a new play by the author of "The Little Minister," and "Peter Pan."

The combination is such an attractive one that everyone must be interested to learn that "A Kiss for Cinderella," as Sir James X. Harrille calls his new fantasy, is doing very well in London, despite the war, the darkened streets and the Zeppelin bombs.

Miss Thine, the heroine, is a humble maid of all work in an artist's studio, who possesses imagination. She goes in a crowning dream to a great ball, where stranger things happen than ever were reported by Alice in Wonderland.

Some Ancient's Update. Venus de Milo and her children eat oranges and buns out of paper bags, Prince Charming is just like the affable policeman on the corner and Cinderella dances a most modern fox trot with him to loud applause.

Then there are all sorts of babies later in the play, hanging on the walls, the English one reciting the Starinners of England, in competition with a French cherub who roars "The Marseillaise," while a German baby (perhaps here he won't be made so wicked) beats his crib furiously and attempts to bite the policeman—beg pardon, Prince Charming.

That's enough to whet our curiosity.

PAULOWA AS DUMB GIRL OF PORTICI. Paulowa, the soul of grace, has made a record in moving picture history in her remarkable presentation of the little dumb girl of Portici. She is assisted by a brilliant cast, including her ballet kumie which renders a number of stunning dances.

The production is amazing. You are not only given many of Paulowa's exquisite dances, but there are overwhelming mob scenes, where fearless riders dash madly into frenzied mass of humanity that sways a moment then dashes on and sweeps both horses

and keep us guessing until next Christmas.

Shakespeare Masque May 23. The Shakespeare tercentenary celebrations in New York will reach their culmination on the evening of Tuesday, May 23, when the first representation of "Caliban," the Shakespeare masque by Percy Mackaye, written for this occasion, will be given under the auspices of mayor Mitchell at the stadium of the College of the City of New York.

The production employing the services of several thousand persons, will be given for five successive nights; and preparations are being conducted upon a scale which will make it possible for 100,000 spectators to observe the spectacle during that period.

Competes With Newspapers. The Strand theater has just started the Strand Daily News service, a new departure in motion picture production. Events of interest which occur about New York city during the day will be photographed by the Strand camera men and the pictures will be shown the afternoon following at the Strand.

A temporary arrangement has been made to carry the camera man around the city, pending the completion of the Strand motor car, a motor car especially equipped with a mounted moving picture machine. The promised new car will be painted white, trimmed with red and properly lettered so as to be identified at a glance.

To Take Everybody. While not engaged in photographing fires, accidents, parades or other important events in the day's happenings, the cameramen will be scouting around the city hunting for scenes characteristic of the metropolis. On Fifth avenue glimpses will be taken of the shipping throngs with a lens open for the latest styles in hats, gowns and dogs.

Another phase of the cameramen's scope will be to gratify the longing to appear in a movie. Pedestrians will be given an opportunity to walk before the motion picture camera and see if they "register" on the screen of the Strand the next day.

News Notes from Movieland

By DAISY DEAN.

"A Man of Sorrow," an adaptation of the stage success, "Hodman Blind," is the next feature film in which William Farnum will appear. With him in this play is Miss Dorothy Bernard, remembered so well by El Pasoans who grew so fond of her when she was here a few years ago with her father and mother in the old Frank Leake stock company, which also produced Eleanor Haber, Charlie Ruggles, Beth Tate and several others of equal prominence. The photoplay was made in California.

In "A Man of Sorrow," Farnum plays the part of Jack Howitt, who has been



William Farnum in "A Man of Sorrow."

reclaimed from the drink habit and is in love with Nance London (Dorothy Bernard). But the path of true love does not run smooth, and an arch villain succeeds in separating the pair. This villain and his partner have everything their own way for a time, and even kill Nance's father and take his money. But eventually the misunderstanding between the good-hearted is cleared away, and the villains discover to their discomfiture that "the wages of sin is death."

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Grace Darling's Talks to Girls

No. 9—The Mistakes of Mothers.

By Grace Darling.

Whose Talent and Beauty Have Won Her an Envyable Place in the Motion Picture World.

A GREAT big book could be written about the Mistakes of Mothers, and it would be the most pathetic book on earth, because the mistakes of mothers are nearly always made through love.

It is because our mothers love us so tenderly that they cannot bear to see us deprived of anything that we want that it is possible for them to get for us, or to have us suffer any hardships, that they raise us up to be idle and selfish and useless and utterly unfit to cope with the difficulties of life.

Our mothers forget that sooner or later we are bound to be thrust out of the home nest, and then whether we soar to the heaven of happiness or break our little necks falling down into the depths of trouble is going to depend on whether we have been taught how to use our wings. And there isn't going to be any mother around to save us from the bumps we are liable to get.

You often hear a mother say, I don't want my daughter to have to work as I have done, or "I don't want my daughter to have to cook and sew and economize as I have had to do."

So the mother does not teach her daughter how to make her own clothes, or to keep house, or to get the most out of a dollar, as if the mere fact of the girl's ignorance of practical things was a sort of magic spell that would prevent her from ever needing to know them. It isn't, of course.

A Tragic Figure. Not knowing how to sew or cook doesn't provide you automatically with good clothes or good food, and the result is that the mother's efforts to save her daughter from having to work make her have to work ten times harder.

The Little Bride. The little bride who doesn't know whether you order two legs of lamb or one for dinner, and who is discovered sitting in the kitchen in tears amidst the wreck of an adamantine pie, is a figure of fun for the caricaturists and the jokesmiths.

But real life she is a tragic figure, because she is wasting her husband's money, and she is working herself into a state of hysteria and nervous prostration doing things incompetently and laboriously that she should have been taught how to do easily and well.

Practically every young woman's honeymoon is spoiled by her lack of knowledge of domestic affairs, and she's got her own mother to blame for it. It's just as much a shame for any girl to marry, not knowing how to run a house, as it is for a man to marry who can't make enough money to pay the house bills.

If I were a man and found out that I had a wife unloaded upon me who didn't know how to cook or manage, I think I'd be tempted to bundle her back home and sue her mother for damages to my digestion and pocketbook.

Another mistake our mothers make is in coddling us too much. Instead of teaching us to control our tempers, they give us "such a nervous temperament," when we fly into tantrums.

Instead of teaching us that other people are just as much entitled to their rights as we are, they say we are "too sensitive and so finely strung" that we must not be crossed. Instead of teaching us that we must give and take, they give us everything.

The result is that they make us little monsters of egotism and selfishness, and when we marry and find out that our husbands don't subscribe to mother's theory about our artistic temperament and nerves, and have no idea of sacrificing themselves to us as mothers have done, the result is only too often a divorce. The real correspondent in nine divorces out of ten is mother's mistakes.

And if we go out into the world to make our own living, we find that mother's training is equally disastrous, for to be babied and spoiled, and encouraged in your whims doesn't fit you

and riders aside. Rupert Julian is masterly in his acting of the dumb girl's brother, who goes mad at the moment of his greatest triumph.

The most beautiful thing in the whole production is the ending, where the soul of the lovely dumb girl, winging its way up through the clouds, passes to look back at the one she loved, and you can almost hear her whisper to him—"Do you remember?"

Frank Powell with his company, headed by Bruce Mollae and Gerda Hovine, of London, is being permitted to use the entire Cuban navy while staging "The Chain Invisible" at Havana recently. Mr. Powell says the

Cuban government has one more warship than the Swiss navy.

Forrest Stanley is suffering from one of the afflictions which made Job famous. Just under his collar. He quotes the doctor that only a young man can have them and they are a sign of good health.

Some dream has J. Warren Kerrigan been the last week in the costume of a hussar which he has been wearing in a picture play. Yes, single and it's lean year, girls.

"Lady," the Thanabour collic, is valued at \$2,900.

Girl Workers Who Win Out. The stenographer who was plain.

By JANE McLEAN. Sarah was not a bit good looking. Her square, competent face was really her despair. She longed to be beautiful and when she lost her position she dreaded looking for a new one because she was so plain. She had been out of a position for some time now.

"But I'm going to keep on trying," Sarah said to her best friend, Anne Ellen Reilly. Anne had a pretty pretty face, with a weak mouth that always smiled prettily. She worked in a cloak and suit establishment and had no trouble at all in getting on.

Is Told She Is Too Reliable. "You're too reliable," Sarah, she told her friend. "Men don't like reliable girls; they like them smart first and brainy afterwards." Which was not a bad piece of philosophy coming from the lips of Anne Ellen Reilly, who took men as she found them and thanked her stars that she was pretty.

Sarah visited all the employment bureaus. She pressed her well worn blue



Grace Darling, whose talent and beauty have won her a vast host of admirers.

to act like a reasonable human being, and that's what's expected of you in business.

For, you see, mother's great mistake

is in forgetting that we have, each of us, to meet the hardships of life and when we do, we won't have any mother to pad them for us.

Sarah thought of dropping out, but somehow, with the hope that is born of desperation, she stayed. Slowly the long line dwindled down to a few. Finally there were only three of them left, and then the girl ahead of Sarah went into the private office, her ruffles flying and her air of importance not lost on the girl ahead of her who had just been dismissed.

Sarah waited nervously, while the minutes ticked themselves away. The inner door opened and the other girl came out. She wore an air of dejection and Sarah rose dubiously.

She hardly knew how she stumbled into the inner room, but she looked truthfully into the eyes of the little man who swung in an office chair and looked at her keenly. She was conscious that he looked at her all over, her low heeled shoes that had been polished, her neat but shabby suit, her plain little hat and her shining brown hair.

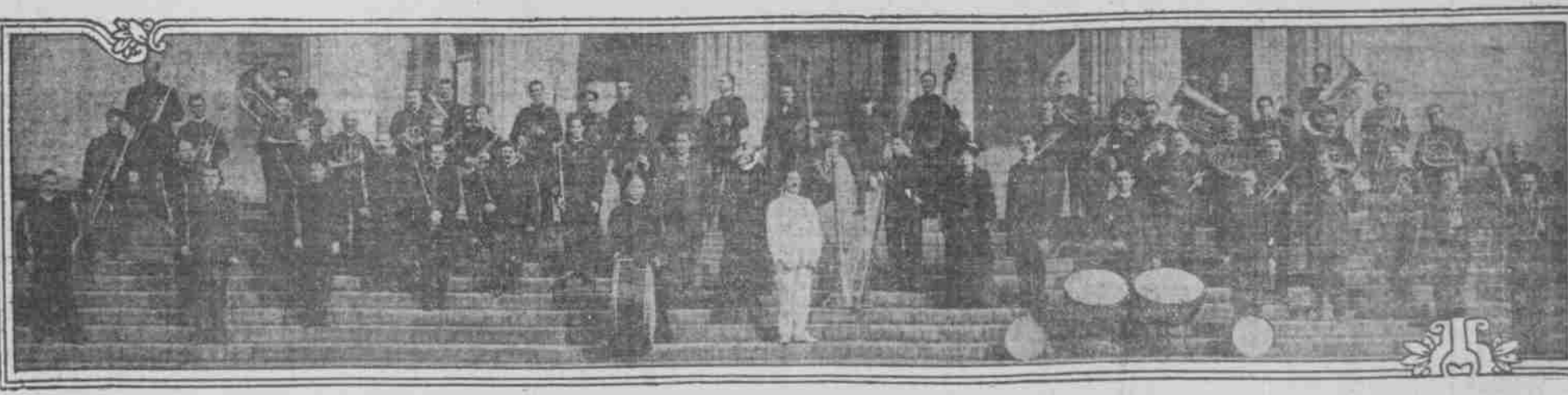
"You look like work," he said finally with an air of relief. "If you think you'd like the job at \$15 I'll take you on. You can begin this morning." His manner was abrupt, but kind, and Sarah did not even smile. She had actually landed a job because she was plain. What would Anne Ellen Reilly say now?

Germans Capture and Execute Polish Bandits

Warsaw, Poland, April 29.—The German military authorities in Poland are taking severe measures to stamp out the brigandage which always existed and has largely increased since the beginning of the war.

A court-martial at Mluchow recently sentenced nine bandits to death and they were promptly hanged. Two other criminals, who had committed murders and robberies, were executed in Warsaw, two in Zyrardow and three in Zawierze. In Warsaw, Stollce and other cities 22 persons have been sentenced to long terms of imprisonment for burglaries, thefts and other crimes.

FAMOUS NEW YORK BAND COMES TO CHAUTAUQUA



THE acquisition of the New York City Marine Band for "Band Day" of the Chautauqua is an epoch marker in the history of Chautauqua musical attractions. In New York city, where all the famous bands are heard every year, the New York City Marine Band is one of the most popular. This band presents an entirely different program from that of other bands. They play many of the naval and patriotic marches used by all United States government bands. They hit the plumb line of individual taste in music. Nobody who hears this band will have separately and collectively heard exactly what they wanted most to hear. That means the music that every one loves.

Art Harris and Nanj Sandell of the Mazda Girls, singing and dancing team, who have won popular favor at the Crawford theater. Miss Sandell directs and arranges the musical and dancing numbers of the show.

Theater Manager Relates a Hotel Experience and Points Two Morals.

"HELP! Help! Police!" is rather an unpleasant sound to hear along about the midnight hour, especially when it is the voice of a young woman and in the halls of one of the leading hotels. The young woman in question is a member of the Mazda Girls Musical Comedy company, playing an extended engagement at the Crawford theater, and she usually stands third from the east in the front row of the chorus. It happened this way. She has a room on the third floor of the Ordorff hotel, and she started to her room one night this week, but, instead of being on the third floor as she thought, she was on the second floor and when she came to the door she thought was her

own, she placed her key in the door and pushed out another key that was on the inside. The noise awakened the occupant of the room, a big rancher, who called to the top of his huge voice "What the h— do you want?" and simultaneously reached for his six-shooter under the pillow.

Then came the first three words of this story from the girl, who thought to the office to tell her story, almost breathlessly, to the night clerk.

By this time, the rancher had discovered that he had left his six-shooter on the ranch by accident and called the clerk to complain that there were thieves in the hotel and how near he had come to being robbed.

The clerk pacified both with an explanation about how it happened, as soon as he investigated. The rancher told the young woman later that the only thing that saved her life was the fact that his trusty protector was out on the ranch.

This story has two morals: "Look before you leap" and "Be sure you're right, then go ahead," according to E. F. Maxwell, manager of the Crawford.